/13 cont./

342 principally to close off the narrow sides. To the right and left of the door are planted two high poles which give the palm-leaf layers of the front side more solid support.

352 The interior furnishing of the houses is rather simple. Part of the floor is covered with buriti mats which also serve as an [513] underlayer for sleeping. A smooth wooden cylinder pushed under-
353 neath represents the pillow. The various storage baskets, the [415] containers for ornamental feathers, the finished feather orna-[237] ments, bottle gourds, and other things hang from the horizontal beams. Bows and arrows are stuck in the rafters. [342] → Lances and clubs stand in the corner, always at
352 hand. Some sledge-like
415 stools, as well as pots and gourd /cuia/ bowls of varying sizes complete the household equipment.

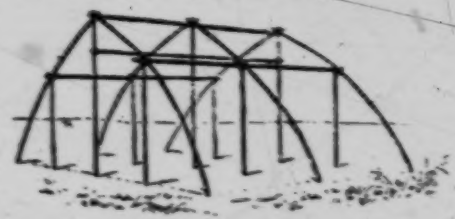


Fig. 3. Hut construction.

346 At some distance from the village is found the somewhat dif-[532] ferently constructed "medicine hut," where the mysterious dance masks are stored. It has the form of an ordinary rancho, with a steeply sloping roof, and is tightly closed on three sides, whereas [784] the side facing the village is wide open. Female creatures may not venture near it.

[114] Castelnau already makes mention of it. Couto Magelhães in his first report speaks of a hut which serves as an arsenal for storing weapons. Nothing of this sort is known to me. Evidently he means by it this mysterious sacred place whose true purpose no one wanted to reveal to him. We shall return to it in the following.

875 It is also noteworthy that in front of two Sambioa villages dead king-vultures (Sarcoramphus papa) with outspread wings were fastened on a high frame of poles. They are probably supposed to scare away demons in the manner of the bird figures carved out of wood in front of Malay villages.

5: Krause--6 E-5 (1908) 1911 SP9 Caraja SP9

Plate 12

1. Cooking place of the Karaja Indians.

2. Karajá boys.

3. Mask hut in Village 7 (South Horde).

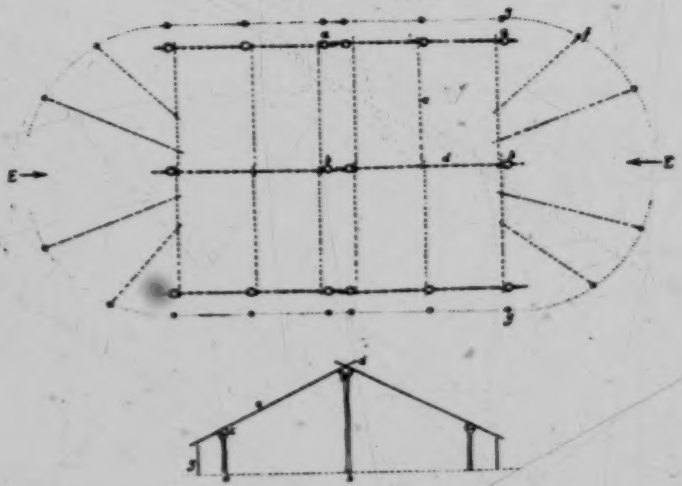
4. Karajá women and girls.

/Plate 12 faces p. 56./

/198 cont./

342
184
177

a Side uprights
b Ridge uprights
c Side supporting beam
d Ridge beam
e Rafters
f Rounding sticks
g Wall supports



Ill. 21.

Ground plan and cross-section of the long hut of the mixed type. Šavajé in Schischá.

[335]
[340]

That this influence actually acted in this way, and that these houses are not, say, ranchos taken over from the Brazilians and simply provided with round structures, is first of all shown by the example of the Šavaje, who are acquainted with the ridge beam and upright construction, and then by the fact that the mask houses of the Karajá of the south horde and those of the Šavajé have a ridge beam which is fastened at the top to the three arches. If we add, as is shown in Ill. 3 in Ehrenreich, "Beiträge," p. 13, that the houses of the Šambioá resemble those of the Šavajé, then the huts

/200 cont./

514 water about 5/4 meters deep with their knees slightly bent and there untie the long penis string and tie it on again.

342 [252] The houses are merely living and sleeping houses; cooking is done outside.

[200] The chiefs in part have better built, larger houses; thus, Plate 41 appears here/ /201/ the one belonging to Chief João III was three to four meters high, five to six meters wide, and equally long (Pl. 39).

[344] [203] There are no meeting houses; in order to bring about a decision or announce regulations, the chief goes to the individual houses.

Other special houses are:

343 849 1. Birth houses. These are erected for the woman when birth is imminent; their construction is said to be identical with that of the other houses.

●346 2. The mask house in which the dance masks are kept. It always stands apart from the village and in its method of construction is a dry-season house with a round structure on the narrow side turned toward the village. The arches are usually slightly curved and strengthened on top by a ridge beam (Pl. 12, Ill. 3). The mask houses serve as bachelor houses; the young people are said to sleep here. I saw only four mask huts, but cannot confirm 513 these statements from my observations. In any case, the young people do not sleep in the houses, but rather, if there is no mask house, [209] by a fire which is away from the village. Strangers are given shelter by the chief: they sleep in his house, even though they are unmarried (see the reception which I, with my men, found among the Šavajé /pp. 129 ff. in the first part of the work, which is omitted in the translation).

342 423 562 768 The house belongs to the woman. The man builds it before the marriage, with the assistance of the young people, who are paid for it by the woman with chains of beads. The construction takes one or two days. After death the house is said to be burned.

821 According to the accounts of the Indians, the houses are protected from bolts of lightning by a fish spine stuck on the roof on a pole about half a meter long. Probably only magic is involved here.

[TEXT Continues on P. 84]

/203 cont./

361 The houses in general are oriented in such a way that one long side faces northwest, north, or northeast, thus providing shade.

[592] [342] Each house is occupied by only one family; to each house there generally belongs a mat wall, a supply stand, and one or two hearth areas.

[346] The mask hut lies away from the village, at a distance of about 200 meters.

624 The villages of the Karajá are small; many consisted of only one or two houses, the largest of eight huts (1). Ehrenreich be-

1. Rufino has already reported that the villages of the Karajá have only eight to ten huts on the average. Rev. trim. 10, p. 208.

lieves that this dispersion must be traced back to a lack of means [511] of subsistence. This is scarcely to be assumed, since there is sufficient food, especially fish. In my opinion, it is conditioned first [578] by the many disputes that seem to prevail among the families of [591] the Karajá and lead to the departure of some of them, and then by the prevalence of personal attitudes concerning the feeling of sociability; many families live permanently isolated in one place because they happen to like it here.

It is noteworthy that the villages decrease in size from north [166] to south. This may be explained by the direction of migration of the Karajá: the bulk of them still live in the north; toward the south, the first to be sent are advance groups, which, of course, are small in number.

361 484 On journeys the Karajá pitch camps of mat roofs or walls, in the shade and shelter of which they live and sleep. The walls are, of course, oriented in such a way that they provide as much shade as possible and as long as possible; hence they usually stand approximately from west to east, and likewise arranged in rows (Pl. 13, Ill. 1). If a village is moved, the Indians live under mat walls until the houses are erected (Pl 41, Ill. 2).

221 361 The villages do not remain permanently in one place. During the dry season, the Indians live on the sandbanks of the river, which,

/332 cont./
535 Araguaia (Central Brazil)/" (2).
796
[113]

2. Jahrbuch des städtischen Museums für Völkerkunde zu Leipzig, Vol. 3, Leipzig, 1910, pp. 97-122.

346 I should like only to make a few remarks here about the
532 mask huts. Castelnau mentions and illustrates (Vue et scènes, Paris, 1853, Plate 8 and text page 7) in the first Sambioá village an almost semicircular, vertical palm-leaf wall, the convex side of which is turned toward the village. In the open space stand about ten dance masks. Beside this there is a framework of poles which consists of several oblique poles stuck in a circle, from the center of which projects a long pole bearing a bunch of leaves at the end. These two structures are shown somewhat larger on Page 9. In front of the palm-leaf wall are two dancers who have placed the masks on their heads. The way they are portrayed (the absence of the leaf-aprons and the way they are leaping about) proves that Castelnau was not present at the dances. Ehrenreich also reports on such semicircular compartments for masks, and, to be sure, also among the Karajá ("Beiträge," p. 34). I never saw such compartments, but only the house-like mask huts described by me.

775 About the world beyond, the Karajá were unable to give me any information. Allegedly the deceased go to the heavens.

787 Dreams, which are said to be very frequent, are regarded as reality. For example: "If someone dreams that a relative of his has died, he gets into his boat and rides there, in order to see whether it is true." (Kurisĭ.)

789 Magic (lŏbūnĭ) of all kinds is very widespread; even enlightened Karajá still firmly believe in its effect. It is believed that through /333/ manipulations natural events (rain) can be influenced or that other people can be harmed through magic.

Rain magic is very common; everyone can use it, everyone has the apparatus necessary for it. I obtained several of these:

/352 cont./

175 forced them to retreat, with a Savajé walking on either side of each Brazilian. When the steamer whistled upon departure, many Savajé, out of terror, leaped from their canoes into the river. In any case, from then on great fear prevailed among the Brazilian population concerning the more powerful Savajé.

361 [162] [131] 2. Dwelling sites. On the basis of my inquiries among the Karajá, the Savajé live in the interior of Bananal Island in three to five villages which are distributed over a long stretch of territory. The northernmost small village is said to lie in the interior, three to four days above the north end of Bananal Island. The main village lies, in the dry season, about eight days above the mouth of the Furo on a sandbank at the entrance of a brook (outlet of the inland lake?). In the middle of August it is moved into the interior. It is said to be very large, "like a city"; Pedro drew six rows, each with 20-25 houses, in the sand. The bachelors [346] are said to sleep in the mask house, located apart. Farther south, one to two days (?), one or two small villages lie in the interior [114] of Bananal. I visited one of them from Karajá Village No. 15, from which it is located quite directly east. One reaches it by [487] a well arranged route: after half a day's march, one comes to the Karajá village of Korumaré on a river. Either one travels up the river for one and a half days in a boat, describing a large arc to the south and east, or one walks for a day across the campo eastward to the harbor, from which it is another three to four hours' march to [162] the village. The village, which contains five houses with approximately 100-150 /Pl. 59 appears here/ /353/ inhabitants, lies on a lake; it is moved several times in the course of the dry season. [132] In the rainy season the entire region is inundated with water; apparently this lake then forms a part of the large lake that Fonseca mentions. I was unable to find out where the village is moved to during the rainy season. Finally, there is said to be a fifth small village still farther south, but the accounts about it vary.

131 162 101 361 This is the one branch of the Savajé. A second one lives near the south horde of the Karajá, and, indeed, in the two southernmost villages: Schischá and near Leopoldina. They

166 migrated here in the last generation but one, for Chief Chico in

[TEXT CONTINUES ON P. 312]

/353 cont./

142 3. Physically the Šavajé differ from the Karajá only in their greater height (Pl. 30, Ills. 3 and 4). The men are probably on the average four to five centimeters taller than those of the Karajá; the women, too, are taller than the Karajá women. Here, too, however, there are persons of small stature, especially of the female sex (Pl. 30, Ill. 3). For the rest, everything that was said about the Karajá is also true of the Šavajé.

184 /354/ In their culture as a whole the Šavajé are pure Karajá. They do, however, show a few differences from the latter, which, in turn, link them up more closely with the Šambioá. In the following I shall therefore state the differences only very briefly.

342 184 4. House and village. The construction of the house differs considerably from that of the Karajá and is similar to that of the Šambioá. I refer to my explanation above about the house [177] construction of the Karajá, where the modification of the Šavajé house as a result of Brazilian influence in the case /Ill. 188 appears here/ of the Šavajé living among the southern Karajá is described (pp. 75/77; Ills. 20, 21; Pl. 30, Ill. 1). [353] The cross beams of the posts supporting the roof have thin poles laid over them and form a sort of loft on which back-baskets, baskets, weapons, women's belts, plaiting material, etc. are [354] stored. In contrast to the Karajá, the cooking places are in the house, and, to be sure, in the circular structures, one on either side of the entrance, so that there are four hearths in the house. The circular structures serve at the same time as supply rooms for baskets, gourds, food, etc. On the lower parts of the house posts, all around the walls, all kinds of birds, such as vultures, etc., are tied up.

36 184 The village, like that of the Karajá, is laid out in one row parallel to the shore (see the plan, Ill. 188 /see p. 314/). The [346] mask house lies apart from the village. It corresponds to that of the Karajá, but has a ridge beam such as appears in the mask house of the southern Karajá.

/365 cont./

574 eyes with soot. Having arrived in the chief's house, my men sat down on the mats in a row extending across the house. The chief sat in front of them at one end, his wife at the other; not a word was spoken, the Karajá sat there with bowed heads and made ex-
[302] tremely distressed faces. Then the chief's wife moved along the row from behind, oiled and combed out the hair of all of them. After that, they had to come to her one by one to have themselves painted by her with urucú. During this whole time the challenging shouts for the wrestling match kept coming over from the mask hut.

/366/ Finally the chief spoke a few words; the Karajá arose and went with him in front of the house. A second Šavajé man from the neighboring hut joined them. Now the procession formed: in front the two Šavajé, behind them the Karajá in twos or threes,
• [346] all with arms crossed over shoulders. Women and children followed the procession to the mask hut, where the Šavajé young people were standing in an irregular row. All were painted with urucú; two wore dance belts and feather arm-bands. As soon as the Karajá arrived, the shouting ceased and the wrestling began.
526 574 The two adorned youths danced forward first, shouting and swinging their arms, as we know it from the Karajá (Ills. 10 and 11). The Karajá did not accept. Then they danced forward a second time and were accepted. The wrestling followed; the Karajá were the victors. In the second round, the Karajá challenged, and so it went on, five or six times. Some bouts were not accepted; then the challengers turned around to the right, flinging their arms wide, and returned to the center. Here they stood in the resting position with their backs to the Karajá and shouted until one of the opponents accepted them. A few bouts remained indecisive, otherwise the Karajá won. This was astonishing, since the Šavajé were all larger figures and gave the impression of being more powerful; moreover, they did not have three difficult days of travel behind them. Perhaps the explanation is that the Karajá on the average were five to ten years older and therefore had better developed muscles. Scarcely had the chief announced the end when the Šavajé again shouted their cries; the women and children hastened away and hid in the huts, toward which all the participants betook themselves in an irregular procession.

6:Cook M-3,4 (ca. 1900) 1909
SP9 Caraja SP9

clubs and lances, various kinds of clay pots and pans and 353
gourd-shell vessels occupy the corners of the hut.

A short distance from the encampment is the "Casa do 346
Bicho," or medicine hut; or better yet, the Demon Hut. It
is roofed and closed in on three sides only. The side facing
away from the village is always left entirely open. The [562]
women of the tribe are not allowed to go near this hut, or
to look into it. In front of two Sambiõa villages, two dead 825
kingfishers were secured to the top of a high pole, for the
purpose, probably, of keeping away the demons.

The Karayá have a few domestic, or domesticated crea- 231
tures. These are considered members of the family, and live 825
in and out of the family hut, and on equal terms generally
with the people. These children of Nature are evidently lovers
of Nature, and their mode of life can scarcely be conceived
of without these creatures. The way they treat them in-
dicates the idea they entertain regarding them and their do-
ings—that they look upon them as their companions and
equals. The feeling of companionship—even of relationship— [538]
with the animal world, is characteristic of the Karayá, and
is evidenced by the way the animals are spoken of in their
tribal legends, and by the fact that they have quite a treas-
ury of animal fables. Although these people are successful 231
in taming wild creatures, they have never made any economic
use of them as have the civilized people. They are captured
while still young, and reared, but for no purpose, in most
cases, other than to be kept as pets and esteemed members
of the families of their captors, where their presence seems
to give much pleasure. They are seldom thought of as regards
any material benefits they may confer. The only economic [237]
use that is made of any of these creatures, is of those that have
bright-colored plumage, which is used in the making of the
many feathered adornments that are so much admired by
these primitive people. Nor are these animals permitted to
multiply themselves, if this can be avoided. Some poultry 235
is kept, which was obtained originally from the "civilized" [197]
Brazilians, and these, of course, multiply rapidly. But even

8:Gow-Smith T-5 (no date)1925
SP9 Caraja SP9

These costumes are made and kept guarded in a wigwam at some distance from the village, and at the conclusion of the festivities are destroyed. Covering the entire body as it does, the masquerade completely conceals the identity of the dancer, who must not under any circumstances reveal his identity to the women onlookers.

Women and children are merely spectators and are never permitted to view the dress except when it encases the form of the dancer. The women of the tribe apparently cherish a profound respect for

FIG. 43.—A personator in the Fish Dance.

8:Gow-Smith T-5 (no date)1925
SP9 Caraja SP9

this ritual and never seek to penetrate its mysteries. At any rate they seemed to keep at a distance from the sacred wigwam where the men ate and drank in tribute to the sacred fish.

Should a woman, however, so far forget her position as to enter this mysterious hut or should avail herself of an opportunity to look at this mystery dress, she may be punished by death. Executive clemency is granted by the chief, at the request of the women of the tribe, providing she will promise silence and expiate her crime by some appointed work. If she should refuse, she will be ordered to appear at a designated spot in the woods, at a certain height of the sun, where she will find assembled a group of warriors. Failing to comply with their desires, she may be killed and the body thrown into the river. Should she flee to the sacred wigwam, however, this being sanctuary, she goes free at the termination of the festivities to resume her place in society.

Wishing to preserve the costumes as a memento of my visit among them, I asked the chief if I might take them with me. Reluctantly he consented, and ordered his men under cover of darkness to take them in a canoe down the river and await my coming. It was by this means that the costumes ultimately came in possession of the Museum of the American Indian, Heye Foundation.